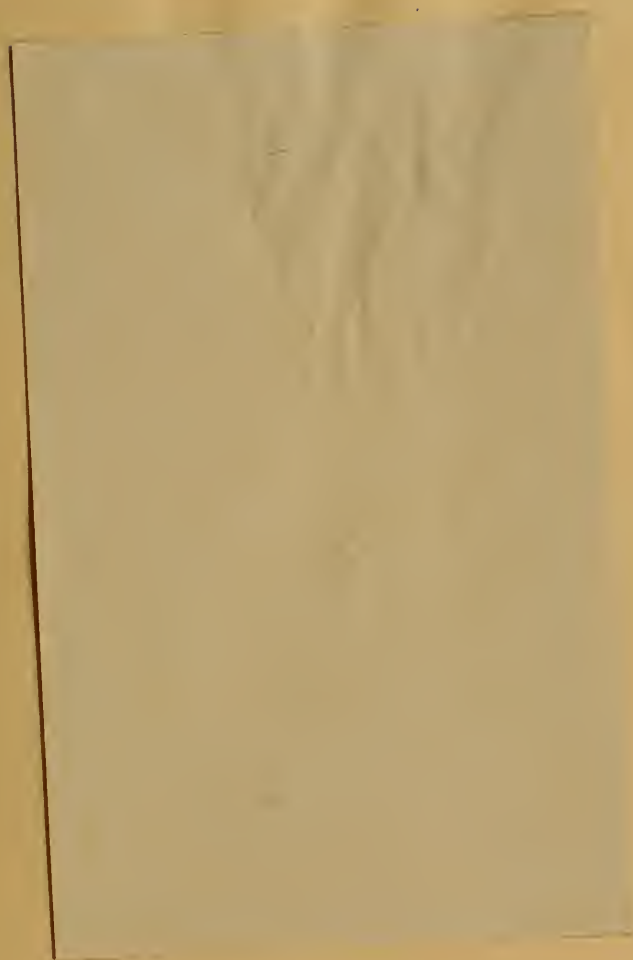


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A BOOK
OF
CHILDREN'S SONGS

BY

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REBECCA AND NATE SALSURY

- | | |
|-------------------|--------------------|
| 1. Father's Watch | 8. A Puzzle |
| 2. The Sunshine | 9. Day and Night |
| 3. The Wind | 10. What's the Use |
| 4. The Rainbow | 11. October |
| 5. The Cuckoo | 12. The River |
| 6. The Clock | 13. The Butterfly |
| 7. A Change | 14. Lullaby |

PRICE, ONE DOLLAR

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TO OUR MOTHER
—
A BOOK
OF
CHILDREN'S SONGS

BY
REBECCA AND NATE SALSURY

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Father's Watch

No. 1

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Not too slowly

Fa - ther thinks I'm ve - ry good when he comes home at night, Be -

cause I climb in - to his lap and snug-gle ve - ry tight.

P'raps some day I'll tell him that, while I love him the

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

retard
best, I al - so like to hear his watch go

retard

The second system continues the melody. The vocal line has a slight pause before 'best,'. The piano accompaniment includes some rests and a '7' (seventh) marking in the right hand.

"tick - tick, tick - tick, tick - tick, tick - tick, tick - tick," in his

detached

The third system features a rhythmic vocal line for the 'tick' sound. The piano accompaniment in the right hand is marked 'detached' and consists of eighth notes.

vest.

The fourth system concludes the piece. The vocal line has a final note. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

The Sunshine

No. 2

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Brightly and quickly

Good morn - ing, sun - shine! I try to catch your

lightly detached

gold - en light By clos - ing all my fin - gers tight, But when I o - pen

slower

them with care, You're danc - ing on the roof - tops bare. But

accelerate

when I'm snug in bed at night, And you're tucked in a

slower

cloud-let white, A - bove me, oh! so far a - way, "Good -

slower

night," I hear you soft - ly say. Good -

softly and lingeringly

night, sun - shine!

dying away

The Wind

No. 3

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H.W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Brightly

When the wind is glad it hums a song, So

mf detached

mer-ry and blithe and gay, And whis-pers as it blows a-long,

"Woo - oo! woo - oo - oo! woo - oo - oo." But

when the wind is cross, it howls, And rac - es thru the

f *accel.*

con g.

sky. And as it fast - er blows it growls,

f *con g.*

"Woo - - oo - - oo - - oo - oo!"

f *accelerate*

g.

Woo - - oo - - oo!"

g.

The Rainbow

No. 4

Words by
REBECCA SALSBUURY

Music by
NATE SALSBUURY

New York The H.W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Reflectively

The musical score is written for a voice and piano. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The tempo/mood is marked 'Reflectively'. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line consists of three phrases, each spanning two measures of piano accompaniment.

Phrase 1: The vocal line starts with a whole rest, followed by a half note D5, and then a quarter note E5. The piano accompaniment features a series of chords: D major, E major, F# major, and G major.

Phrase 2: The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, and ends with a half note B4. The piano accompaniment continues with chords: A major, B major, C# major, and D major.

Phrase 3: The vocal line starts with a quarter note D5, followed by quarter notes C5, B4, and A4, and ends with a half note G4. The piano accompaniment concludes with chords: F# major, G major, and D major.

Lyrics:
I won-der what a
rain-bow is, and how it came, and why. I
guess it is the fair-ies' paint-box hid-den in the

sky. And when the storm clouds

come and make the whole world dark, why then The

fair - ies dip their brush - es in and paint it bright —

a - gain. —

l.h.

retard

Ped.

* * *

The Cuckoo

No. 5

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Rapidly and joyously

Gay Mis ter Cuck - oo, sit-ting in a tree, War-bled a song as

The first system of the musical score for 'The Cuckoo'. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment consists of two staves, a right hand in a treble clef and a left hand in a bass clef, both with a key signature of two flats and a common time signature. The tempo/mood instruction 'Rapidly and joyously' is written above the vocal line. The lyrics 'Gay Mis ter Cuck - oo, sit-ting in a tree, War-bled a song as' are written below the vocal line.

retard

more quietly

sweet as could be. And I real - ly be - lieve he was

The second system of the musical score. The vocal line continues with the lyrics 'sweet as could be. And I real - ly be - lieve he was'. The tempo/mood instructions 'retard' and 'more quietly' are written above the vocal line. The piano accompaniment continues with the same key signature and time signature.

retard

more quietly

sing-ing to me. "Cuck - oo, cuck-oo, cuck-oo!" His

The third system of the musical score. The vocal line continues with the lyrics 'sing-ing to me. "Cuck - oo, cuck-oo, cuck-oo!" His'. The tempo/mood instructions 'retard' and 'more quietly' are written above the vocal line. The piano accompaniment continues with the same key signature and time signature.

song was so bright so mer - ry and so gay And rang out so clear on that

retard warm sum - mer day That I *more quietly* an - swered his notes in the

retard *more quietly*

ve - ry same way, "Cuck - oo, cuck-oo, cuck - oo!"

The Clock

No. 6

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H.W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Moderately fast

"Tick, tock, tick, tock, tick-a-tick, tock.

Half past eight," says the old hall clock. Just when I want - ed to

run and play With my rub-ber ball, I hear it say,

Hur - ry a - way hur - ry a - way Time to be go-ing to

This system contains the first three measures of the song. The melody is in G major (one sharp). The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

school to-day Hur - ry a - way, hur - ry a - way,

This system contains measures 4-6. The melody continues with the same G major key signature. The piano accompaniment maintains its rhythmic pattern.

Tick, tock, tick, tock, tick, tock, tick, tock, "Tick, tock, tick tock, tick-a-tick tock,

This system contains measures 7-10. At measure 8, the key signature changes to D minor (two flats). The piano accompaniment in the right hand becomes more prominent, marked with *mf* (mezzo-forte).

Half past eight," says the old hall clock. If I were a clock I'd

This system contains measures 11-14. The key signature changes back to G major (one sharp) at measure 13. The piano accompaniment continues with the same rhythmic structure.

nev - er strike. But let lit - tle boys play all they like, Tick - ing a - way,

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics are: 'nev - er strike. But let lit - tle boys play all they like, Tick - ing a - way,'.

tick - ing a - way, I'd let a lit - tle boy play all day.

This system contains measures 5 through 8. The vocal line continues with the lyrics: 'tick - ing a - way, I'd let a lit - tle boy play all day.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Tick - ing a - way, tick - ing a - way, Tick, tock, tick, tock, tick, tock, tick, tock.

This system contains measures 9 through 12. The vocal line has the lyrics: 'Tick - ing a - way, tick - ing a - way, Tick, tock, tick, tock, tick, tock, tick, tock.' The piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand.

detached *pp* *sf*

This system contains measures 13 through 16. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. The first measure of the piano part is marked 'detached' and 'pp' (pianissimo). The final measure of the piano part is marked 'sf' (sforzando).

A Change

17

No. 7

Words by
REBECCA SALSBUURY

Music by
NATE SALSBUURY

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Quickly and softly

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 2/4. The tempo/style marking is 'Quickly and softly'. The lyrics are: 'I saw a wil - low leaf - let a danc - ing on a tree, Drop down in - to the riv - er as soft - ly as could be. But when it reached the wa - ter, I saw that it could float, And what had been a leaf - let was now a lit - tle boat!'. The piano accompaniment features chords and moving lines in both hands, with some notes marked with accents or slurs. The vocal line is melodic and follows the rhythm of the lyrics.

I saw a wil - low leaf - let a danc - ing on a tree, Drop
down in - to the riv - er as soft - ly as could be. But
when it reached the wa - ter, I saw that it could float, And
what had been a leaf - let was now a lit - tle boat!

A Puzzle

No. 8

Words and Music by
NATE SALSBURY

New York The H.W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Brightly

8

detached f

I

look in - to my look-ing glass each morn - ing and each night.

I

like to see my face in it, it looks so clean and bright.

I

won-der, since they both look bright and shin - y as can be When -

retard

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains the lyrics "won-der, since they both look bright and shin - y as can be When -". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It includes the instruction "retard" in the left hand. The music is in a 4/4 time signature.

ev - er I see me in it, if it sees it in me!

retard

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "ev - er I see me in it, if it sees it in me!". The piano accompaniment includes the instruction "retard" in the left hand. The music is in a 4/4 time signature.

quickly f

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. It contains a melodic line with a fermata. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It includes the instruction "quickly f" in the left hand. The music is in a 4/4 time signature.

Day and Night

No. 9

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H.W. GRAY CO., Sole Agents for NOVELLO COMPANY, Limited London

In moderate time

By night I wish the sun would nev-er

till ready

with pedal

The first system of the musical score is in 2/4 time, key of B-flat major. It features a vocal melody and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The lyrics 'By night I wish the sun would nev-er' are written below the vocal line. The piano part includes the instruction 'till ready' and 'with pedal'.

come, to send the stars a-way, By day I wish the

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment continues with a half note G3, a half note F3, and a half note E3. The lyrics 'come, to send the stars a-way, By day I wish the' are written below the vocal line.

night would nev-er come to drive a-way the day; But

The third system concludes the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment continues with a half note G3, a half note F3, and a half note E3. The lyrics 'night would nev-er come to drive a-way the day; But' are written below the vocal line.

I must have the dark for sleep, I need the sun-shine for my play,

And so Im glad there is - n't an - y

day by night or night by day.

retard considerably as at first

retard gradually

l.h.

What's the Use of Bein' Good

No.10

Anonymous

Music by
NATE SALSBURY

New York The H. W. GRAY CO., Sole Agents for NOVELL & COMPANY, Limited London

Moderately fast

f sharply, detached *mf* moderately fast

What's the use of be - in'

good? It ain't nev - er an - y fun, And there's no one

l.h.

(grandiloquently)

ev - er knows ('Cept my con-science, I sup - pose) All the no - ble

broadly

deeds I done. And I feel so

retard

p

(with a rush)

like a sham. I do'wan-na be no good-er than I am.

sf

What's the use of be - in' good?

f as at first

l.h.

If they no-tice it at all, They just pat me on the head, Or they

show me off in-stead And the folks that come to call Say, "How

(disgustedly)

sweet!" and "Lit-tle lamb!" I do' wan-na be no good-er

than I am. What's the use of be-in'

as at first

good? All the fun's the oth - er way, All the mis-chief

l.h.

and the noise And the pranks with oth - er boys. All the good things

(cunningly)

retard

hid a - way, And my fin - ger in the jam!

(slowly and craftily)

slowly

(slyly, still slowly)

I do'wan-na be no good-er than I am!

mf

as at first

sfz

October

No. 11

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Briskly

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (Bb and Eb), and the time signature is 6/8. The tempo is marked 'Briskly'. The lyrics are: 'Oc - to - ber sends the birds a - way, Oc - to - ber winds are cold. Oc - to - ber turns the Sum - mer leaves to red and brown and gold. Oc -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first system ends with a fermata over the final note of the vocal line. The second system also ends with a fermata. The third system ends with a final cadence.

Oc - to - ber sends the birds a - way, Oc -

to - ber winds are cold. Oc - to - ber turns the

Sum - mer leaves to red and brown and gold. Oc -

to - ber brings a har - vest in of shin - ing yel - low

The first system of the musical score. The vocal line (treble clef) contains three measures of music with lyrics "to - ber brings a har - vest in of shin - ing yel - low". The piano accompaniment (grand staff) consists of two measures of chords in the right hand and single notes in the left hand.

grain, — That lasts through all the win - ter months —

The second system of the musical score. The vocal line continues with "grain, — That lasts through all the win - ter months —". The piano accompaniment features more complex chordal textures in the right hand and sustained notes in the left hand.

— till sum - mer comes a - gain.

The third system of the musical score. The vocal line concludes the phrase with "— till sum - mer comes a - gain.". The piano accompaniment includes a "retard" instruction in the left hand, indicated by a horizontal line above the staff.

The River

No. 12

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

Moderato

Softly and smoothly

The

p throughout
the melody marked

Ped. * *Ped.* * *Ped. simile*

riv - er chat - ters on its way, and

dan - ces in the sun. It seems to laugh and

smile and say,

"Come with me, chil - dren, and

share my fun,

Fol - low,

fol - low,

fol-low!"

r. h.

The Butterfly

No. 13

Words by
REBECCA SALSURY

Music by
NATE SALSURY

New York The H.W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

In moderate time

Fuz - zy lit - tle Cat - er - pil - lar wears an

The first system of musical notation for 'The Butterfly'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (F#3, G#3, A#3, B4, A#3, G#3, F#3).

o - ver - coat of brown, And laughs at Mis - ter

The second system of musical notation. The vocal line continues with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a half note G4. The piano accompaniment continues with the same right hand pattern and a left hand pattern of eighth notes (F#3, G#3, A#3, B4, A#3, G#3, F#3).

Jack Frost, when he sends the snow - flakes

The third system of musical notation. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The piano accompaniment continues with the same right hand pattern and a left hand pattern of eighth notes (F#3, G#3, A#3, B4, A#3, G#3, F#3).

down.

But when the flow - ers

come a - gain,

and win - - ter days are

by,

He chang - es to his

paint - ed wings and there's a but - - ter - fly!

retard

Lullaby

No. 14

Words by
REBECCA SALSURY

Music by
NATE SALSURY

With swinging rhythm

When the
The___

p

with Pedal

moon shines bright in the star - ry sky We
moon lights up with a sil - ver ray The

sail for the land of___ Rock - a - bye. To
sand - man's___ path on the Milk - y way. He

search for the dreams the Sand - man brings, And
 scat - ters the dreams as 'round he goes, And

while we are sail - ing, dear moth - er sings:
 sings as he walks on his tip - tip - toes:

REFRAIN

Bye, bye, ba - by - kin, bye. Bye, bye,

ritard.

hush - a - bye. Sweet dreams as you rest on moth - er's breast;

ritard.

Bye, ba - by - kin, bye _____

mf

mf

mf

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